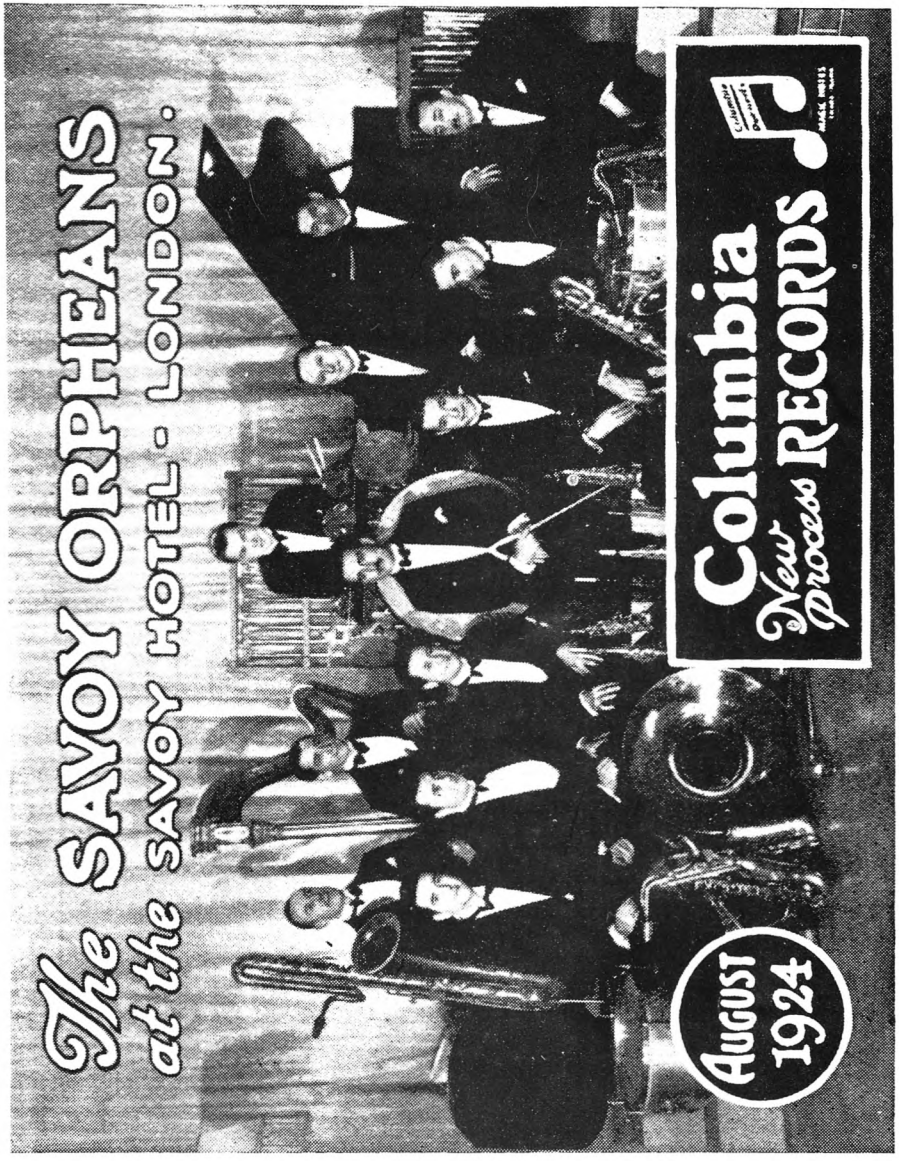
The Talking Machine Review
INTERNATIONAL

NO. 17 August 1972



ESTABLISHED 1887.

COLUMBIA GRAPHOPHONE COMPANY.

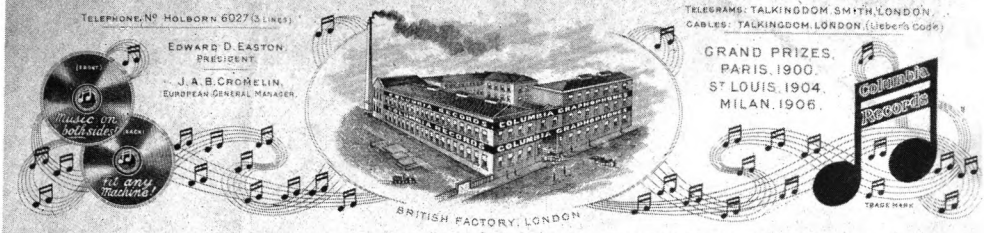
TELEPHONE, Nº HOLBORN 6027 (3 LINES).

EDWARD D. EASTON, PRESIDENT.

J. A. B. CROMELIN, EUROPEAN GENERAL MANAGER.

TELEGRAMS: TALKINGDOM, SMITH, LONDON.
CABLES: TALKINGDOM, LONDON. (Lieber's Code)

GRAND PRIZES,
PARIS, 1900.
St LOUIS, 1904.
MILAN, 1906.



BRITISH FACTORY, LONDON.

COLUMBIA GRAPHOPHONES COLUMBIA GRAFONOLAS COLUMBIA-RENA RECORDS COLUMBIA RECORDS

LOUIS S. STERLING,
BRITISH MANAGER.

COLUMBIA BUILDING.
102 TO 108 CLERKENWELL ROAD,
LONDON, E.C.

12th October, 1914.

Dear Sir,

"COLUMBIA" and "REGAL" WAR RECORDS.

We have pleasure in enclosing new lists of COLUMBIA and REGAL "War" Records and would specially point out the enormous demand for them.

The Columbia Company was the FIRST to announce any NEW "War" Records, and did so at a time when the Dealer badly needed something of topical interest that he COULD SELL. That step commenced a big WAR RECORD BOOM which has gained for Columbia a trade friendship and welcome greater than ever before, and has made new friends for us everywhere.

The phenomenal sales of that First List guarantees similar success for these New Records, among which we would emphasize the First Records by Miss MAGGIE TEYTE at regular prices.

ADVERTISING.—As you will see by enclosed we commence heavy press advertising with a Front Half Page "Daily Mail" on Friday, October 23rd, to be followed by other advertising. Post this copy prominently in your window—it will make sales.

PRINCE OF WALES'S FUND.—All our War Records carry a Royalty to the Prince of Wales's Fund, to which we have ALREADY PAID 500 Guineas in this way.

If you have not already placed your order with your Factor, DO SO IMMEDIATELY to ensure early delivery.

Remember—COLUMBIA "OUT FIRST—AS USUAL!"

Yours faithfully,

COLUMBIA GRAPHOPHONE COMPANY,

Louis Sterling

British Manager.

TRADE MARK.

P.S.—We also enclose other Window Bills and should be glad to send you a supply of lists, etc., on receipt of a postcard.

A FURTHER NOTE ON MAINSPRING TENSION

BY FRANK ADAMS

In the April,1972 issue of The Talking Machine review I advised readers to leave their wind-up phonograph/gramophone motors "fully" unwound when the machines are not in use,to preserve the mainspring tension. I wish to modify this advice a little.

A specialist and repairman of wind-up motors has strongly advised me against letting phonograph /gramophone motors completely run down,although he agrees that they should be run down appreciably to take the strain off the spring when the motor is not in use. According to this gentleman,a heavy turntable over-running will in time result in the inner eye (the hole in the inner end of the mainspring,which engages the nub on the central shaft)being gouged out so badly that it will no longer engage the nub as it should.

This man informs me that he has had to re-eye the mainsprings of numerous disc machines that have been thus mistreated,although he says he has never encountered this trouble in cylinder machines;these,not having a heavy turntable and consequently little momentum.do not therefore tend to over-run as the disc machines do and thus gouge out the eye. I speculate that children and unthinking adults are likewise responsible for this damage by spinning the turnatable by hand clockwise after the motor has run down.

A good point at which to stop the motor when one is through playing is at the point where the turntable begins to slow. I wish to emphasize that the motor should N O T be left tightly wound for any extended period of time,for this will weaken the spring.

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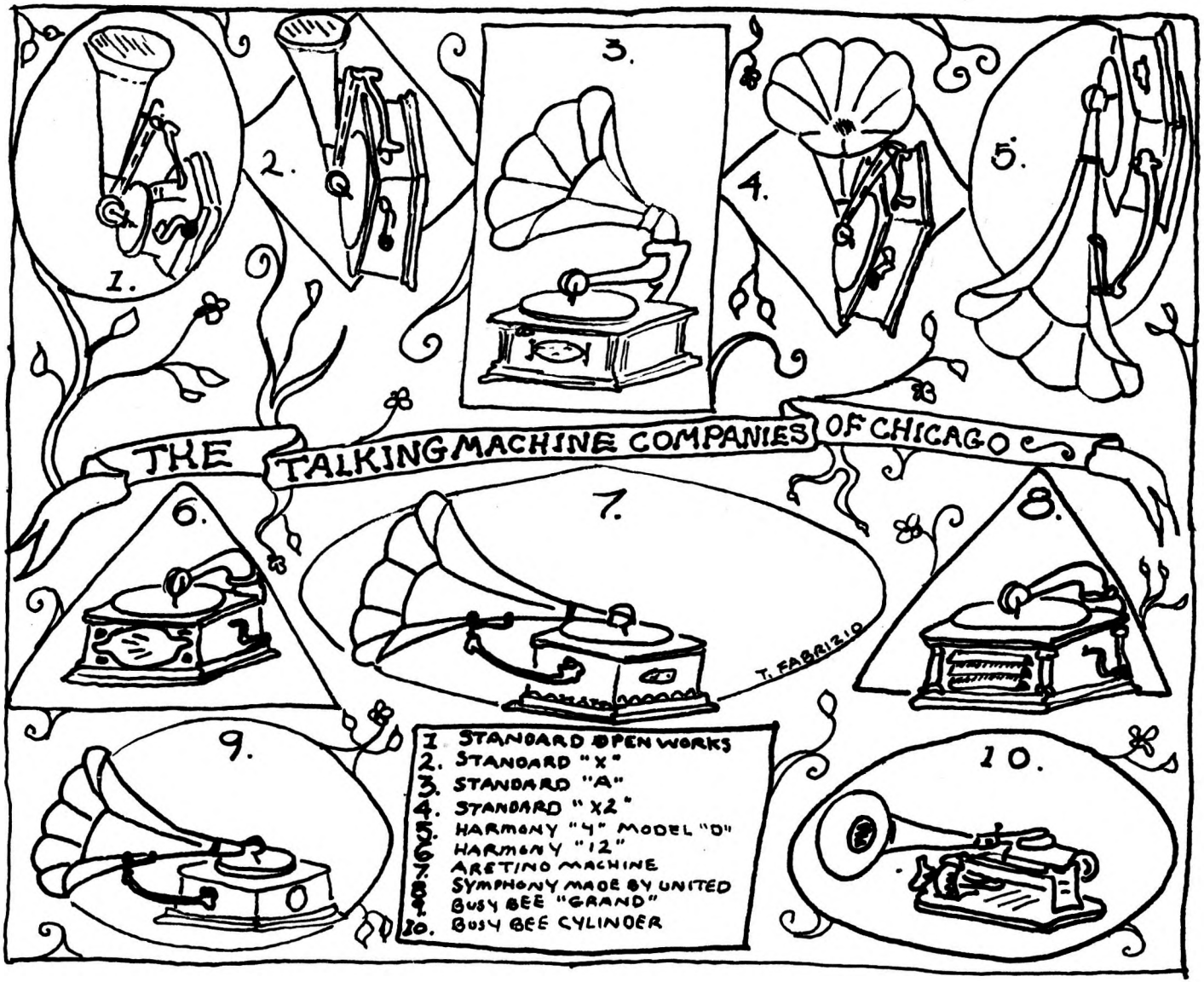
UNUSUAL PHONOGRAPH COMPANIES OF CHICAGO

BY T.C.FABRIZIO

Several times I have commenced upon this article and several times been deterred by the enormously complicated character of the material.Due to the number of variables involved,I trust the reader will look generously upon any misleading material contained herein.

There sprouted in Chicago,Illinois,at the beginning of this century a handful of small disc phonograph(gramophone)companies whose active market was largely confined to the Midwest and whose appeal(or "gimmick") was that the machines they sold were specifically designed to use their records only.This they accomplished(in every instance except one) by varying the thickness of the turntable spindle,to which the hole in the record must conform. Berliner had arbitarilly established a spindle size of ¼-inch on his machines.This was destined to be perpetuated by Zonophone and Victor until it finally became the universal dimension which is still used today.However,before the ¼-inch measurement had adequately entrenched itself,the disc phonograph companies of Chicago sought to create a competitive market for machines whose spindle diameter measured between ½-inch and three inches(approximately).In this way the comapnies sought to profit doubly by forcing the purchasers of their machines to purchase their records only.What resulted,however,was quite different.The public,finding that the records produced by these firms were of generally inferior quality,scratchy with a poor repertoire of selections,attempted in various ways to alter the machines to play the more common ¼-inch hole discs,or to enlarge the holes of discs like Victor or Columbia to accomodate the larger spindle.This process is borne witness by the high incidence of these machines found with various "homemade" conversions.Often the entire motor was replaced with one that simply did not fit except with a great deal of sawing,hacking and mutilating.Alas for the collector.There is an equally high incidence of records found with their holes bored to the


THE TALKING MACHINE COMPANIES OF CHICAGO
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T. FABRIZIO
1 STANDARD OPEN WORKS
2. STANDARD "X"
3. STANDARD "A"
4. STANDARD "X2"
5. HARMONY "4" MODEL "D"
6 HARMONY "12"
7. ARETINO MACHINE
8. SYMPHONY MADE BY UNITED
9. BUSY BEE "GRAND"
10. BUSY BEE CYLINDER

appropriate dimension.Because of the inferior qualiety of the products,the rather limited sales area and the irresistable popularization of the ¼-inch spindle,the little companies failed to offer effective alternatives to the Victor-Columbia system and therefore failed to survive long past abandonment of the external horn.

Now a few notes on the firms themselves

THE STANDARD TALKING MACHINE COMPANY. These machines had a spindle of approximately ½-inch in diameter.This company's products,like those of all the firms herementioned,were actually produced by Columbia with little or no modification from ordinarily marketed Columbia products. These firms were merely licensees under Columbia patents,and it is likely with all manufacturing(with the possible exception of assembling)was done at the Columbia factory at Bridgeport,Connecticut.I have seen at least one Standard machine stamped and dated 'Bridgeport' on the underside,which seems to bear out this theory.

The first machine marketed by this firm,circa 1903,was a little "open works" machine with a seven inch turntable,identical to the Columbia "AU". This machine sometimes bore the designation of the company on the base.Next came the "Style X" which was merely the previous machine housed in an oversized oak case with a ten-inch turntable and the possible addition of a strengthened spring. The "X2" was next,being the former "X" fitted with a rather short 'morning glory' horn,generally blue in colour.The next widely circulated model was the "Model A", a back-mounted machine in the contemporary Columbia style with the typical"screw-in" Columbia morning glory horn. Chiefest of the small internal horn machines which appeared soon after 1910 was the "E". In the early 'teens Standard and all the companies dealt with in this article merged into the Consolidated Talking Machine Company of Chicago.It is doubtful whether this firm produced any machines,but did continue to issue records(Columbia,of course) under its own label to fit Standard (and possibly Harmony) machines.How long this activity continued is unknown to me.

It is interesting to note the numerous changes of address shown on the Standard products over the years.They seem to have extended the propensity of their mentor,Columbia,for redesigning record labels to the relocating of their offices.

THE GREAT NORTHERN TALKING MACHINE COMPANY. Makers of the HARMONY products.These had a spindle approximately ¾ -inch in diameter. The earliest model seen generally is the Model"D" No.4 which must have appeared around 1906-1907.This machine is quite unlike any Columbia marketed under its own name.It has a long morning glory horn which rests in a primitive "cradle" at the end of a support arm. It has no tone arm such as used on virtually every other type of front-mount machine. The reproducer is relatively small and quite heavy,cast in a single unit to include an elbow into which the small end of the horn is pushed.The diaphragm is of aluminium painted to match the horn,quite a rarity for this period. The turntable is ten inches.With the introduction of a back-mounted Harmony,the machine conforms to the style pattern of the Standard until the merger with Consolidated. The most popular internal horn Harmony was the "Model 12".

THE ARETINO MACHINE. A name derived from the Italian satirist? This machine had a huge spindle of approximately three-inches diameter.It seems to have been introduced around the time of the Harmony "Model D",and in an almost identical style.Later models were brought out in the typical back-mounted Columbia mould.I do not know whether an internal horn machine was ever made,however the late models were adaptable to play the ¼-inch hole records.This seems to be the only"capitulation" of this kind among these comapnies.

THE UNITED TALKING MACHINE COMPANY. Makers of the SYMPHONY machine. This had a spindle of approximately 1½-inches in diameter.It arrived very late.I have no evidence of such a machine being marketed with an external horn.This was a cheap internal horn machine produced

around 1910 in the Standard-Harmony style.
THE O'NEILL - JAMES COMPANY. Makers of the BUSY BEE machine. The is the one exception among all theothers. It had a "standard-sized" ¼-inch spindle,but a pin protruding from the turn table prevented any but Busy Bee records(with a slot in the appropriate place) from being played. This,of course,did not prevent people from cutting a slot in other discs or simply sawing off the offending pin,which they did with great frequency.This machine was introduced in 1906-1907,the mirror image of the Harmony and Aretino,except for the decal and certain small details.At first it was fitted with a nine-inch turntable,then with a ten-inch.On the decal O'Neill-James are identified as the "sole licensees". They used these machines to promote their other merchandise. A Columbia type back-mounted model appeared bearing an extremely elaborate decal and known as the YANKEE PRINCE.I have never seen an internal horn machine of this sort. O'Neill-James also marketed two small cylinder machines under the name BUSY BEE,which were actually the Columbia "Q" and "B". In this case the mandrel was made slightly larger than ordinary so that only Busy Bee cylinders could be played.
A study of these unique companies would be incomplete without mentioning that a number of firms franchised by Columbia produced machines and records with the ¼-inch spindle dimension during this period. Royal and Starr are only two. No doubt there must be much more to learn about the unusual phonograph comapnies of Chicago.

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THE MYSTERY OF 283

BY FRANK PULS (in Australia)

About the year 1920 saw the appearance of a youthful violinist.He was destined to go far in his profession.He made many records during this time for the Victor Comapny,at which time they were issued as single-sided discs by both the Victor Company in the U.S.A. and by the affiliated Company in England:The Gramophone Company. In 1924,these acoustic recordings by this artist were paired up into the famous DA and DB series. The name of this great artist has become a household word by now. His name was Jascha Heifetz.
Now,I will single out only two titles for the purpose of this article. In 1924,two single-sided discs were paired. They had the titles "Ave Maria"(Schubert) and "On Wings of Song" (Mendelssohn) and were issued on DB283. About 1928,Heifetz remade both of these titles which were then paired up with other titles. These were both electric recordings. The new recording of "Ave Maria" was issued as DB1047 and "On Wings of Song" as DB1216.
Now,we will single out only the "Ave Maria" side,for this is the most interesting for our demonstration. For this side, I have two Australian copies of DB283. One is electrically recorded,while the other is acoustic. A strange thing to find for a record which was supposed to be acoustic. Now,we move from the 1930 Australian pressings of "Ave Maria" on DB283.
We move now to the so-called electric recordings of "Ave Maria" on DB1047. I bought both of these new in the 1950's. The Australian pressing is electric,but the English is acoustic, according to the sign of the "Delta"(triangle) on the pressings,which indicates an electrical recording. To put the whole thing in a nutshell, I now have :-

a).an electrical recording on DB283,which is supposed to be acoustic
b).an acoustic recording on DB1047,which is supposed to be electric
c).plus two Australian pressings on DB283 and DB1047 which appear to be "true" to our accepted pattern.

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LOUIS STERLING and COLUMBIA. Mr.Sterling had come to Britain to assist the Granophone Co.in 1902.He left them to start his own Sterling cylinders and Rena discs.In 1909 he became the General Manager of British Columbia.We show a circular of his on page two.

AN OLD TELEPHONE DIRECTORY

BY WILLIAM GALLACHER

Recently I came upon a Directory for the National Telephone Company for the year 1900. It covers the whole of Britain in 1,368 pages and measures 8½ x 8½ x 2½ inches. Before quoting a few 'odds and ends' from it, I will give some very brief details of the history of the telephone system in Britain.

In 1876 Alexander Graham Bell took out the first telephone patent. Two years later he visited Britain to try to interest various famous people (including Lord Melvin) in the invention. Queen Victoria was presented with two ivory sets!!!

The following year (1879) the first exchange opened in London with less than a dozen subscribers.

A number of telephone companies started up all over the country, but by 1880 the system was in the hands of the Government, who issued licences to various companies, later consolidated into one. The Post Office purchased the long-distance lines and in 1902 established its own exchange in London. In 1912 it took over all the private phone properties.

Here are some of the entries which appeared in the Directory of 1900.....

As far back as 1900 there were 26 firms (in the LONDON area, which is the only one with which I shall deal), using the word ELECTRIC in their names. Among them are such gems as "The Electric-tested Lamp Company" (Westminster 133) : "Electrophone Ltd" (Gerrard 531) : "The Electric Inkless Printing Syndicate Ltd" (Streatham 80) .. .. and would it not be nice to find copies of "The Electrical Review" - trade journal (Holborn 933).

The name EDISON is well featured, having six entries - "Edison Photo-engraving Company" (Croydon 349) : "Edison & Swan United Electric Light Company Ltd (Bank 5806)" : "Edison Bell Consolidated Phonograph Company" (Gerrard 505): "Edisonia Ltd, Phonographs and Supplies" (London Wall 1335) : "Edisonia Ltd, Phonographs and Graphophones" (Bank 5609) : "Edisongraph Company Cinematograph Exhibitors" (Gerrard 4180).

Nothing of interest appears under BELL, but in big print there is the "Gramophone Company Ltd, Gramophones, Records" at Gerrard 2836.

Many individuals are listed whose names will "ring a bell" (if you will excuse the pun).

The Music Hall is very well represented . . . We could have rung none other than Dan Leno at Hop.401, living at "The Lodge", Brixton.

To leave us in no doubt the designation "Comedian" follows the name of Gus Elen of Edith Villa, Thurleigh Road, Balham . . ring Battersea 275. On the same page, residing at 330, Brixton Road, we find Joe Elvin, perhaps a near-neighbour of Mr. Leno? Joe could be reached at Hop.1381. G.H.McDernott has two entries, at Forresters Music Hall (Avenue 5954) and at the Variety Theatre Hoxton (Avenue 5955).

By a coincidence three famous names appear on one page -

Eugene Stratton, 59. Wellington Road, Paddington 1230
Leslie Stuart, 'The Priory', Goldhurst Terrace, Paddington 1334
Sir Arthur Sullivan, 1. Queen's Mansions, Westminster 84.

A fine piece of theatre listing on one page!!!

All of the London Theatres are listed, as are the Clubs, where no doubt, Cyril Maude, Kensington 71, and Seymour Hicks, Paddington 587, often played and called.

Frank Curzon, Theatre Manager, has three entries, Gerrard 2025 - 60. Haymarket: Gerrard 2229 - 50. Rupert Street : Gerrard 1729 - 6. Hanover Mansions, all having the legend "Theatrical Manager".

It is amusing to see the "ex-directory" numbers actually GIVEN, but in the following fashion (which will serve as an example of how the Directory is laid out) -

name of exchange		
Holborn	133	Leigh,Hy.H. Patent Agent, 22.Southampton Bldgs.
Gerrard	1571	ex - directory
Bank	5244	Leigh Mill Co.Ltd.,Spinners, 7.Milk Street.

It will be clear from this that the person who wished to be'ex-directory' must have been Leigh!!!

I had almost forgotten to give a call to that great Music Hall artiste,Tom Leamore at 'Rose Villa',Larkhall Rise,Battersea 307. On the same page as 'Maskelyne and Cook,Entertainment Bureau,Egyptian Hall,Piccadilly,Gerrard 5396,there is an interesting entry -

"Martyns and Company,Genuine Edison Mimeograph",63.Leadenhall Street - Avenue 2882.

In conclusion I'll say,it may not be a great story,but what a cast!

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IT'S A CINCH

To complete my listing of C I N C H records,just a few details are required -

1.Who can tell me what is on number 5124?

2.I know the titles and instruments for the following,but the catalogues I have do not reveal the names of the artistes performing.If you possess the actual records and they tell you who plays,kindly let me know-

5146 "Rigoletto Quartet/Traviata,Prelude to Act 1"= Organ solo

5165 "Little girl you please me/Darling of the Season waltz"=tubaphone solo

5196 "Suffragette/Great Scott" = xylophone solo

5201 "Lily of Kildare/Walking home with Angeline"=Bell solo

5202 "Echoes from Zillertal/ Post in the wood" = Cornet soli

Could the xylophone and tubaphone soli be by Carl Grunnow?

I should be grateful to receive the control and matrix numbers from any CINCH records which you may possess.

Ernie Bayly, 19.Glendale Road, Bournemouth BH6 4JA,England.

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KOHINOOR & KLINGSOR A NOTE FROM ARTHUR ORD-HUME

Concerning your reader's query,I think I can help you with the 'K O H I N O O R'Sprechmaschinen. This appeared in 1908 and was manufactured in Berlin by a company named LYROPHONWERKE.I cull this information from my archives of German trade marks and trade names and is confirmed by the reference to the 1909 edition of Paul de Wit's "Weltadressbuch".

I am interested to see that the KLINGSOR story is becoming more involved still.I quite agree that it is confusing,particularly since I have come across various patents,obviously related, with several names among which is that of Krebs.Now Stephan Hain's name appears in the same book as quoted above - Paul de Wit - along with Krebs and Klank.Let me give you the complete index entry:

"KLINGSOR-EXTRA" NADELN. Town of manufacture:Berlin; manufacturer:Schwabacher Nadelfabrik. This is for the manufacture of Nadeln (needles) under the name of Klingsor,which I think is very interesting.

"KLINGSOR" Sprechmaschinen mit Saitenresonanz(talking machines with music-wire resonators) Manufactured in Hanau by Krebs and Klenk.Manufactured in Krefeld by Stephan Hain.

You will see that obviously two makers were involved.Perhaps your German readers can fill in the obvious gaps for us.

RECORD RESEARCH No.6. BY FRANK ANDREWS

"THE T.M.I. AND THE T.M.J."

In this article I shall not be dealing with disc records exclusively but will write about one of the sources for research which I have been investigating during the past year or so. This is the Trade Marks Journal,a Weekly published by Her Majesty's Stationery Office since 1875. This chronicles all the applications that are made to the Board of Trade to have certain names and devices registered as trade marks.

I first turned to the Journals in an attempt to discover if there were many more disc record labels of which I was unaware. My starting point was the year 1898,the year in which the Gramophone Company was formed in London.In the beginning I noted only the applications which had been made and took no further details. Later I felt that I was probably the first person to be investigating the Journals methodically,relative to the Talking Machine Industry and, therefore,I might as well make a note of all trade mark applications in this respect.So I began again from the first Journal of 1898,noting down all applications for machines,records, sounboxes,needles,parts,accessories,etc.,etc.

My main interest being the disc record,it slowly became clear to me that if I were to follow the subsequent history of each trade mark submitted,The Trade Marks Journal would be a mine of information as regards the commercial growth and history of that part of the Talking Machine Industry which cared enough about its products to secure the highest legal protection for them.So again I went back to 1898,and have now followed through all the trade marks I have card indexed,up to the end of 1929.My research for the later years is still in progress and will work on towards 1948,to which year I have almost completed,the year in which I bel believe mosts recordings were taken by tape recordings instead of the old method of "cutting a wax".

Many interesting details have emerged from this research which are absolutely new to me,but what is "new" to me may be "Old Hat" to others. I propose disclosing the first ten or eleven trade marks which I have in my files but,before doing so,I had better outline the matter of Trade Marks.

There are two kinds - the Registered and the Un-registered. At a wild guess I would say that there are as many un-registered trade marks as there are registered. The owner of an un-registered trade mark has protection for his mark only in common law,and can prosecute others whon he finds "passing off" their goods,as if they were his,by their use of the trade which it is commonly known belongs to him.An example of an un-registered trade mark is the label on "THE WINNER" record which depicts a Winning horse at a race-course with grandstand and winning post. It is impossible to research un-registered trade marks in the manner of registered ones as there is no single source of documentation.

The owner of a Registered Trade Mark has full legal protection and,in a dispute,its ownership is much simpler to ascertain.An example of a Registered Trade Mark is the "ANGEL" device, familiar to collectors of Berliner,"G & T", and H.M.V.disc records. This is,of course,the very first example of a Registered Trade Mark on a disc record.

Applications for registrations can only be made by those who are already using a trade mark (un-registered at thet time),or,by those who have invented a new mark which they intend to use on their goods after registration.Applicants may apply for registrations through their Agents.

One of five conditions must apply before a mark becomes eligible for registration. These are: (1)The name of a real person or enterprise must be treated in a special manner.The name alone is disallowed as this wp ld prevent others having the same name from using it.(2)A signature (3)Invented word,but not words in general use which would describe the product and therefore

prohibit others from using the word,or words.Names which have been coined to describe a patented article are also not allowed,hence it was impossible to register the words Gramophone or Phonograph.These words became "public property" when the patents expired.(4)Any word having a direct reference to the character or quality of the goods would not be allowed.For example "Perfect" is not the trade mark of Perfect Records;they carry a Pathe registered trade mark. (5)Any pictorial device,including monograms,and armorial inventions.
Until 1938,an initial registration period was for fourteen years,with option of renewals for further periods of fourteen years.After 1938 the initial period lasted for only seven years. Renewal conditions remained the same.I suppose theobject of this change was to free marks no longer used - seven years earlier than hitherto,because once a mark was on the register,it remained there for the full fourteen years,even if the owners were no longer in business. A Trade Mark could be cancelled by the owner however.
The Board of Trade divides all goods into 50 classes.The great majority of the products of the Talking Machine Industry come within the scope of Class 8,along with Optics,Films,and other scientific products,so that when an applicant asks for cover in respect of all goods in Class 8 one never knows if he participates in the "Industry" or now.
Come along with me then along the "Trade Mark Trail" and discover with me the first ten or so applications,remembering that at this time the Talking Machine Industry was small and concerned almost absolutely with the cylinder phonograph and that it would be another five years before it had grown large enought to warrant its first Trade Periodical - "The Talking Machine News".
1898. Turning the pages of each issue of the Trade Marks Journal we look for Class 8.It is not until the end of the year that we are rewarded with the first application,when we note that the Gramophone Company "applied on the 15th. of November,to have its device of a Recording Angel registered as their Trade Mark in respect of "Instruments for Reproducing Sound",giving their address as 31.Maiden Lane,Covent Garden,London.Nothing new there,and the subsequent history of the mark is well known for it has been renewed many times and is still current today.
What will be next? Ah,here it is. No.219,222 GRAPHOPHONE.That is familiar enough.The development of the phonograph by Belll and Tainter and the Columbia interests.But hold on! Look at that! The applicants are The Edison Bell Consolidated Phonograph Company of 39.Charing Cross Road,London. It was notified as being registered in their name in June 1899,so when Columbia opened their London Offices later,it was with the knowledge that their machine name was the property of another company,as far as its use as a Trade Mark was concerned. Renewal was due in 1912,but in 1911 the mark was transferred to the Columbia Phonograph Company General who renewed it in 1912. It was renewed again in 1926 by the Columbia Graphophone Company Limited. A mild surprise that,but we do know that the Edison Bell Consolidated Phonograph concern had such a name because they handled both Edison and Columbia (Bell) products. GRAPHOPHONE was registered in respect of "Talking Machines".
We are now in 1899.Now here is a name new to me. No.223,186. AUROPHONE,applied for in respect of "Sound Reproducing Apparatus". Has any reader a machine with this Registered Trade Mark? The owner of such a machine may be interested to know that this was the mark belonging to "The Novelties Introduction Syndicate Ltd". of 9.Charing Cross Road,London.The application is dated 18th.May,1899.
And here is another from the same Company dated 30th.May,1899.No.223,451 VISAPHONE,in respect of "Moving Pictures and Sound Reproducing Apparatus". Both of these marks were renoved from the Register in the summer of 1913.As with many invented names to come,both of these went to Greek and Latin sources,AURO=pertaining to the ear.PHONE=sound,two apt Greek words. VISA=see
(continued on page 19)

EDISON DISC MASTERS

BY

RAYMOND WILE

(continued)

6.June.1911.	New York,	680	When the corn is waving	Knickerbocker Quartet
	New York	681	Uncle Sammy - Two step	Band
15.Jun.11.	New York	682	Memories of home(iisued on 80021)	Venetian Instrumental Q'T
22.Jun.11.	New York	683	Love and life in Vienna	Bohumir Kryl & his Band
22.Jun.11.	New York, 10"	684,S3	Old Black Joe (hold)	Knickerbocker Quartet
22.Jun.11.	New York	685	Pochod z Proclane Nevesty	Bohumir Kryl & his Band
22.Jun.11.	New York	686	Na Prej Pochod	Bohumir Kryl & his Band
22.Jun.11.	New York	687	Pode milejnems Pochod	Bohumir Kryl & his Band
22.Jun.11.	New York	688	Zeleny hajore Pochod	Bohumir Kryl & his Band
22.Jun.11.	New York	689	Smes Caschayeh Pisni	Bohumir Kryl & his Band
22.Jun.11.	New York	690	Patrol of the wood nymphs	Bohumir Kryl & his Band
22.Jun.11.	New York	691	Narodni Krapik	Bohumir Kryl & his Band
26.Jun.11.	New York	692	Lost proscribed	Reed Miller & Frank Croxton
23.Jun.11.	New York	693	Maid of the Mill	Reed Miller
29.Jun.11.	New York	694	Under Southern Skies	Manuel Romain & Chorus
	New York	695	PIANO FOR MR.EDISON	
7.Jul.11.	New York	696	Gypsy love song	Croxton Mixed Quartet
5.Jul.11.	New York	697,S3	When you and I were young,Maggie	Will Oakland & Chorus
	New York	698	Angel's Serenade	Instrumental Trio
8.Jul.11.	New York, 10"	699,S3	Trovatore- Anvil Chorus	Edison Light Opera Chorus
19.Jul.11.	New York	700	O that we two were Maying	Mary Jordan & James F.Harrison
	London 12"	701,S1,S2	Bravour Variations	Melitta Heim,soprano
			(Master wax of S1)	
	London 12"	702,S1,S2	Lakme - Bell Song(in German)	Melitta Heim
			(plated master of S2)	
	London 12"	703,S1,S2	Rigoletto-Teurer Name,dessen Klang	Melitta Heim
			(Master wax of S1;Plated master of S2;Test pressings of S2 on ED12-8 ; ED12-15)	
	London 12"	704,S1,S2	Traviata - Air di Violetta	Melitta Heim
			(Master waxes of S1 & S2)	
		705		

	London 12"	706,S1,S2,	Meistersinger von Nürnberg-Preislied	Heinrich Knote
			(Master waxes of S1 & S2)	
	London 12"	707,S1	Tannhäuser-Imbrunst in Herzen	Heinrich Knote
	London 12"	708,S1	Meistersinger von Nürnberg-Am stillen Herd	Heinrich Knote
	London 12"	709,S1,S2,	Mefistofele -	Maria Labia
			(Master waxes of S1,S2)	
	London	710	Carmen - Air de Micaëla	Melitta Heim
	London	711,S1	Die Afrikanerin-O Paradis(plated master of S1)	Emil Borgman
	London	712	Bajazzo - Arioso	Emil Borgman
	London	713,S1	Frühlingsstimmen-	Melitta Heim
	London	714	Martha-Die letzte Rose	Melitta Heim
	London	715	Boheme - Man nennt mich jetz nur Mimi	Melitta Heim
	London	716	Siegfried - Schmelzlied	Heinrich Knote
	London	717	Occhi turchine - canzione	Maria Labia
	London	718	Fedora - O grandi occhi	Maria Labia
	London	719,S1,S2,	Mattinata (iissued)(S2 O.K. Jul.12)	Maria Labia
	London	720,S1,S2,	Tosca- Vissi d'Arte	Maria Labia
			(S2 accepted - later rejected)	
11.Jul.11.	New York	721,S2	Good bye	Reed Miller
			(Plated master of S2)	
10.Jul.11.	New York	722	If the waters could speak	William H.Thompson & Chorus
10.Jul.11.	New York	723,S2	Spring Song	Charles D'Almaine,vln
			(Plated master of S2)	
10.Jul.11,	New York	724	La Cinquantaine (rejected)	Charles D'Almaine,vln
	London 10"	725,S1,S2.	Boheme - Si,ni chiamano Mimi	Maria Labia
			(S2 passed,appeared briefly on 82503 coupled with 947)	
			(late 1912 - July 1913)	
	London 10"	726,S1,S2.	Manon Lescaut - In quelle trine	Maria Labia
			(S1 passed & issued on Experimental couplings 1912 - 1913)	
	London	727	Tosca- Non la sospiri la nostra casetta.	Maria Labia
	London	728	Meistersinger von Nürnberg - Fanget an!	Heinrich Knote
	London	729,S2	Lohengrin-Mein lieber Schwan!	Heinrich Knote
			(Plated master of S2.Scheduled for 82514)	
	London	730	Lohengrin - In fernem Land	Heinrich Knote
	London	731,S1	Ständchen (Strauss)	Heinrich Knote
			(Experimental matching 82004A - Sept.12-not used-copy at Edison National Historic Site)(Scheduled for 82514 - I do not know if this ever appeared)	
	London	732	Heimliche Aufforderung	Heinrich Knote
	London	733	Walkure - Winterstürme	Heinrich Knote
	London	734	Der Toubador - Es glänzte schön das Sternenheer	Melitta Heim
15.Jul.11.	New York	735	Dreams of Galilee	Metropolitan Quartet
8.Aug.11?	New York	736	Medley of Yodle aSongs	George P.Watson
	New York	737,S1	Vespri Siciliani - O,tu,Palermo	Henri Scott
			(Plated master of S1)	
	New York	738	Ernani - Infelice	Henri Scott
	New York	739	Don Juan - Overture	Band
13.Jul.11.	New York	740	Only to see her face again	Will Oakland & Chorus

WORLD'S DANCE CHAMPION U.S.A. COLUMBIA DANCE RECORDS. See Within

SAVOY ORPHEANS and the SAVOY HAVANA BAND at the SAVOY HOTEL LONDON.

New Dance Records

Columbia New Process RECORDS

Columbia Records

MAGIC NOTES TRADE MARK

BARBARA MILES

Winner - World's Dance Championship

Miss BARBARA MILES says:—

"I think your Columbia Dance Records of the Savoy Havana Band and the Savoy Orpheans are perfect for dancing, and played on your New Grafonola with its wonderfully brilliant tone, they could not be better. I shall always recommend the Columbia for perfect dance music."

COLUMBIA Dance Records

10-inch Double-sided, 3/- each.

3421	**Horsey, Keep Your Tail Up,** Fox Trot (*Hirsch and Kaplan*) **Say it with a Ukulele,** Fox Trot (*Art Conrad*)	THE SAVOY ORPHEANS at the Savoy Hotel, London.
3409	**Arcady,** Fox Trot (*Jolson and De Sylva*) **When Lights are Low,** Waltz (*Kahn, Koehler and Fiorito*)	THE SAVOY HAVANA BAND THE ROMANCERS
3413	**Why did you teach me to love you,** Fox Trot (*A. C. Lipscomb*) **Just for a while,** Waltz (*O. Geiger*)	THE SAVOY HAVANA BAND at the Savoy Hotel London
3408	**The Life of a Rose,** Fox Trot (Intro. Where is she ?) (*Geo. Gershwin*) **When you Love,** Fox Trot (Intro. Just like a Diamond) (*Jean Schwartz*)	THE COLUMBIANS THE SILVER SLIPPER ORCHESTRA
3410	**Rememb'ring,** Fox Trot (*Duncan Sisters*) **The one I love belongs to somebody else,** Fox Trot (*Jones and Kahn*)	THE CALIFORNIA RAMBLERS TED LEWIS and his BAND
3411	**Roamin' to Wyomin',** Fox Trot (*Donaldson*) **Shanghai Lullaby,** Fox Trot (*Isham Jones*)	THE CALIFORNIA RAMBLERS ART KAHN and his ORCHESTRA
3412	**You'd better keep babying baby,** Fox Trot (*Jack Stanley*) **I've got a cross-eyed Papa,** Fox Trot (*Ingraham*)	THE GEORGIANS (under the direction of Frank Guarente)
3419	**I'm going South,** Fox Trot (*Silver and Woods*) **California, here I come,** Fox Trot (*Jolson, De Sylva and Meyer*)	PAUL SPECHT and his HOTEL ALAMAC ORCHESTRA THE CALIFORNIA RAMBLERS
3420	**Shake your Feet,** Fox Trot (Introducing, Swanee River Blues) (*Dave Stamper*) **Along the Old Lake Trail,** Fox Trot (Introducing, Let's do and say we didn't) (*H. Tierney*)	THE GEORGIANS (Under the direction of Frank Guarente) THE COLUMBIANS

For Other New Dance Records—SEE OVER.

The SAVOY ORPHEANS and SAVOY HAVANA BAND, the famous Savoy Hotel Dance Bands, record ONLY for Columbia.

Other Selected Dance Records by the SAVOY DANCE BANDS

SAVOY ORPHEANS at the Savoy Hotel, London

12-inch Double-Sided, 4/6.

969 { **American Medley,** One-Step
Scottish Medley, One-Step

10-inch Double-Sided, 3/- each.

3373 { **Madame Pompadour,** Waltz (*Leo Fall*)
Madame Pompadour "Joseph" Fox-Trot

3395 { **Maggie! Yes, Ma! (Come right upstairs),** Fox-Trot
That's Everything, Fox-Trot

3374 { **I Love You,** Fox-Trot
When it's Night Time in Italy, it's Wednesday over here, Fox-Trot

3376 { **I Love You** (Little Jessie James), Fox-Trot - THE SAVOY ORPHEANS
Linger a while, Fox-Trot - - - THE SAVOY HAVANA BAND

3353 { **Little Boy,** Fox-Trot
Foolish Child, Fox-Trot

3359 { **Dreams of India,** Fox-Trot
First, Last and Always, Fox-Trot (Introducing "Love's Old Sweet Song," by permission of Messrs. Boosey & Co.)

SAVOY HAVANA BAND at the Savoy Hotel, London

10-inch Double-Sided, 3/- each

3394 { **Gigolette,** Fox-Trot
Waltz me to sleep in your arms, Waltz

3402 { **March of the Mannikins,** Fox-Trot
Passionetta, Fox-Trot - - - - THE SAVOY ORPHEANS

3386 { **In Love with Love,** Fox-Trot
I'm Wild about Wild Men, One-Step

3387 { **Merry-go-round,** Waltz
You may be fast, but Mamma's gonna slow you down, Fox-Trot
THE GEORGIANS

3375 { **Oh you little Sun-uv-er-gun,** Fox-Trot
Tell me a Story, Fox-Trot

3351 { **I Love me,** (I'm wild about myself), Fox-Trot
Whistling, Fox-Trot

3357 { **Nights in the Woods,** Fox-Trot
Just keep on dancing, Fox-Trot

3358 { **Felix kept on walking,** Fox-Trot
Why Robinson Crusoe got the Blues, Fox-Trot

3349 { **Last Night on the Back Porch,** Fox-Trot
The Oom-Pah Trot, One-Step

3339 { **Marcheta,** Fox-Trot
A Kiss in the Dark, Waltz

ASK YOUR DEALER FOR COMPLETE DANCE LIST.

CAUTION.—*Columbia Records, being manufactured under British, Australian and New Zealand Patents, may not be sold or offered for sale at less than the authorised prices fixed for those countries respectively, without rendering both seller and purchaser liable to damages for infringement.*

14.Jul.11.	New York	741	Dream of the Tyrolienne	Venetian Instrumental Trio
	New York	742	Meet me tonight in dreamland	Band
	New York	743	Southern Roses Waltz ('made-over' of 265)	Band
	New York	744	Kathleen Mavourneen	Instrumental Quartet
	New York	745	Sweet Longing	Instrumental Quartet
14.Jul.11.	New York	746	Uncle Josh keeps house	Cal Stewart
14.Jul.11.	New York	747	Uncle Josh and the sailor	Cal Stewart
15.Jul.11.	New York	748	I love to tell the story	Edison Mixed Quartet
	London	749	Lohengrin-Höchstes Vertrau'n	Emil Borgman
	London 12"	750,S1	Meistersing r von Nürnberg - Preislied (Master wax of S1)	Emil Borgman
	London 12"	751,S1,S2	Aïda - Holde Aïda (Plated master of S2)	Emil Borgman
	London 12"	752,S1,S2	Barbiere di Siviglia - Aria-Rosina (Plated master of S1;Master wax of S2)	Melitta Heim
	London 12"	753,S1,S2	Freischütz - Durch die Wälder,durch die Auen. (Master wax of S2)	Emil Borgman
	London 12"	754, 1,S2	Ballo in Maschera - Eri tu,che macchiavi. (Master wax of S1)	Preste Benedetti
	London 12"	755	Aïda- Rivedrai le foreste imbalsamate	Paola Koraleck & Preste Benedetti
	London	756	Trovatore -	Paola Koraleck & Preste Benedetti
	London 12"	757,S1,S2	Faust - Salve dimora (Master wax of S2)	Carlo Albani
	London 12"	758,S1	Gioconda - O grido di quest'anima	Carlo Albani & Preste Benedetti
	London 12"	759,S1,S2	Aïda - Pur ti riveggo (Plated master of S2)	Carlo Albani & Preste Benedetti
	London 12"	760,S1,S2	Gioconda - (Test of S2 on ED12 - Spec.1)	Paola Koraleck & Preste Benedetti
	London 12"	761,S1,S2	Trovatore - Infida. . . (Plated master of S1 ; Master wax of S2)	Carlo Albani,Preste Benedetti, Paola Koraleck
	London 12"	762,S1,S2	Barbiere di Siviglia - La Calunnia (Master wax of S2)	Pompilio Malatesta
	London	763	Forza del Destino - Non imprecare	Carlo Albani,Pompilio Malatesta and Paola Koraleck
	London 12"	764,S1	Trovatore - Miserere	Carlo Albani,Paola Koraleck and Covent Garden Opera Chorus
	London 12"	765,S1,S2	Faust - Scena della Chiesa (Master waxes of S1 & S2)	Pompilio Malatesta and Paola Koraleck
	London 12"	766,S1,S2	Faust - Scena e Coro di soldato (Plated master of S1,Test of S2)	Covent Garden Chorus
	London 12"	767,S1,S2	Bajazzo - Prolog (Master wax of S2)	Carel Von Hulst,baritone
	London 12"	768,S1	Trovatore - Or co' dadi (Master wax of S1)	Covent Garden Chorus
	London	769	Bajazzo - Nein,bin Bajazzo nicht bloss	Emil Borgman,tenor

	London	770	Das Zauberlied	Emil Borgman
	London	771	Boheme - Wie eiskalt ist dies Händchen	Emil Borgman
	London 10"	772,S1	Traviata - Di Provenza (rejected)	Preste Benedetti
	London	773	Ernani - O de verd' anni miei	Preste Benedetti
	London 10"	774,S1,S2.	Africana - Figlia dei Rè	Preste Benedetti
	London	775	Puritani - Ah! Per sempre	Preste Benedetti
	London 10"	776,S1,S2.	Rigoletto - Cortigiani,vil razza	Preste Benedetti
	London	777	Ballo in Maschera - Alla vita che t'arride	Preste Benedetti
	London	778	Ernani- Lo vedremo,o veglio uadace	Pompilio Malatesta & Preste Benedetti
	London	779	Boheme - O Mimi,tu piu non torni	Carlo Albani & Preste Benedetti
	London	780	Trovatore - Ah si ben mio	Carlo Albani
	London	781	Carmen - Torerolied	Carel Van Hulst,bar.
	London 10"	782,S1	Herodiade - Vision fugitive (hold)	Carel Van Hulst
	London 10"	783,S2	Lohengrin - Dank,König,dir (rejected)	Carel Van Hulst
	London 10"	784,S1,S2.	Rigoletto - Feile Sklaven	Carel Van Hulst
	London 10"	785,S1,S2.	Sora mia!	Eduardo de Bury
	London 10"	786,S1,S2.	O Rossa ele opporammero	Eduardo de Bury
	London 10"	787,S1,S2.	O surrentina	Eduardo de Bury
	London 10"	788,S1,S2.	Commerre o'zuccaro	Eduardo de Bury
	London 10"	789,S2	Canta pe'mi	Eduardo de Bury
	London 10"	790,S1,S2.	Dummeneca de Palma	Eduardo de Bury
	London 10"	791,S3	Boheme - duet -	Melitta Heim & Emil Borgman
	London	792	Amleto - Come il romito fior	Preste Benedetti
	London 10"	793,S1	Torna Amore (hold)	Carlo Albani
	London	794	Lolita-Serenade	Carlo Albani
	London 10"	795,S1,S2	Barbiere di Siviglia - Manca un foglio	Pompilio Malatesta
	New York	796	The Rosary (with Chorus)	Elizabeth Spencer
	New York	797	Lead Kindly Light	(Edison)Mixed Quartet
21.Aug.11.	New York	798	Serenade (Schubert) (Venetian)	Instrumental Trio
	New York	799	Comin thru the Rye	Agnes Kimball
		800		
23.Aug,11.	New York	801	Nana Lee	Knickerbocker Quartet
19.Sep.11.	New York	802	Robin Adair	Agnes Kimball
5.Sep.11.	New York.	803,S1	Old Black Joe (S1 rejected)	Frank Croxton & Mixed Quartet
	New York	804	Home sweet hone	Elizabeth Spencer
19.Sep.11.	New York,10"	805,S1	Comin' thru the Rye (rejected)	Agnes Kimball
12.Sep.11.	New York	806	Atilla - Praise ye (Frank Croxton,Agnes Kimball and Reed Miller)	Frank Croxton Trio
		807		
	New York	808	Sanple	
18.Sep.11.	New York	809	Ah!Moon of my delight	Reed Miller
28.Sep.11.	New York	810	Trust in the Lord	Nevada Van der Veer (Mrs.Reed Miller)
20.Sep.11.	New York	811	Old Folks at Home	Elsie Baker & Quartet

(to be continued)

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(Latin),PHONE=Sound. A hybrid combination but just as apt.
The fifth mark does not appear until the end of 1899.No.226523. MULTIPHONE,which means Many or Much Sound! Who has one? Did it have more than one horn or was it so named because it had many outlets for hearing tubes? Or was it considered to be unusually loud? The application, made in October,was from a Mr.William Mayer,trading as "W.Mayer and Comapny",22.The Pavement, High Road,Chiswick,Middlesex.(Registered in 1900,renewed in 1913,the trade mark was finally removed from the Register in 1927.)
The last year of the nineteenth century,(no arguments please)and the first month of 1900 sees an application from a concern calling itself "The Impersonatograph Syndicate Ltd". of 27.Clements Lane,London E.C. described as Manufacturers and Vendors. No.228,429 was given to PERSONOPHONE in respect of Phonographs,Gramophones,etc.,a name which could mean "Sound of a Human."Registered in the year 1900,it was removed from the Register in 1914.Has anyone one of these? Please let the Editor know.

Thomas A Edison Given No.229,039,this is the first example of a signature used as a trade mark.Applied for on the 19th. of February,1900,by Thomas Alva Edison of Llewellyn Park,Orange,Essex County,New Jersey,U.S.A.,this is also our first overseas applicant.The mark was registered in respect of "Philosophical Instruments,Scientific Instruments for Useful Purposes and Instruments for Teaching." As with "All goods in Class 8", this was another expression covering a multitude of possibilities but,in this instance,I believe I am correct in saying that Mr.Edison was already involved in the Talking Machine Industry!!! The trade mark was renewed for a second time in 1927,it's history being mainly concerned in its possession by various Edison Enterprises during the intervening years.
....Which brings us to a trade mark,which it is highly prop ble has no connection with the Talking Machine Industry at all. 229,179. PHONOFORMS, in respect of"appliances for teaching Short-hand." Applied for by Arthur William Thomson of 21,Ossian Road,London N, Described as a "Short-hand writer",he was probably concerned with protecting a new method of writing short-hand,the name meaning "Sound shapes".There is a faint possibility that a type of dictaphone was involved Registered in 1901,it was removed in 1914.
Turning the pages once more we come to an applicant across the Irish Sea. Thomas Laurence Beardwell,a dealer,of 14.St.Andrews Street,Dublin, sold phonographs which he had registered under the trade Mark of Sonograph.His submission of 3rd.March was registered 13 months later in April,1901,and had the number 229,361. We would like to know if anyone possesses one of these. The mark was note renewed and was removed in 1914.
The Polyphon-Musikwerke A.G. of Wahren,near Leipzig,Germany was the first of many European enterprises to apply for registrations in the British Isles. Manufacturers of musical boxes of all kinds,the famous trade mark of a Robed Standing Woman holding aloft an open wreath in one hand and a hand-harp in the other,the whole surmounted by a Shooting Star" was submitted in respect of phonographs,gramophones,etc., on 22nd.March,1900.Records were not mentioned at this time. Registered in July,1900,the mark was renewed for a second time in 1928.
There was another important application for a Trade Mark registration before the century came to an end and it is probably the most famous mark ever. A representation of Barraud's picture of the Terrier "Nipper" listening to an Improved Model Gramophone was submitted by The Gramophone and Typewriter,Ltd. to the Board of Trade on 22nd,December,1900. There was no wording associated with this"device" - "His Master's Voice" was to be applied for some time later. Perhaps I should mention that the hybrid words "Phonograph","Graphophone" and "Gramophone" all have the same meaning,viz: Sound-written,or,Written-sound".Zonophone,another hybrid word,means Band,Zone or Area-Sound.

LETTER FROM THE EDITOR

Dear Brian, I have two Count Basie records on Vocalion label. While the bag containing one claims its owner-ship to be BRUNSWICK, the other 'belongs' to COLUMBIA. Can you explain this?

All good wishes,

Ernie Bayly

LETTER TO THE EDITOR

Dear Ernie,

Until the end of 1938, Vocalion was part of the A.R.C.-Brunswick set-up; then C.B.S. took over Columbia and absorbed the whole works, so that a record that was issued during the A.R.C. régime would have a bag saying so. If a record lasted in catalogue until after C.B.S. had control, it would have their name on the bag.

Old 78 record bags ARE very interesting.

Hoping all is well with you,

Brian Rust

DISC RECORD RESEARCH

BY FRANK ANDREWS

So far I have no positive news of the existence of the early five-inch single-sided discs from Crystalates,nor has any collector reported that he is in possession of an IMPERIAL double sided disc with a catalogue number lower than 819.(See the June,1972 issue of The Talking Machine Review). Are we to infer that examples of these two discs are now non-existent?

JUMBO RECORD CATALOGUE.This is now at a standstill. I am relying on collectors to send me details of all Jumbo,Venus and Robeyphone Records with the following catalogue numbers. 872 to 882; 967 to 984 ; 1038 ; 1060 ; 1235 to 1650.

DIAMOND DOUBLE-SIDED DISC CATALOGUE.This is now complete except for details required about the following catalogue numbers. 0234,0235,0316,0323,0330,0335,0348,0354,0366,0368,0370,0371, 0389,0394,0401,0402,0403 and 0425 and onwards.

PATHÉ EDGE-START CATALOGUE. 10-inch 'Blank Entry Numbers' are - 1104,1574,1912 and any numbers beyond 1977. If you have records with catalogue numbers 1046,1104,1107,1112,1117 and 1118 would you please let me have the title only of one side of the record.We wish to check whether or not these numbers were used on two occasions.

PATHÉ EDGE START 12" discs. "Blank Entry Numbers" are - 5109, 5587, 5615,5625,5648,and any beyond 5798. Again we wish to check whether the following catalogue numbers were used on two occasions.Please give the title of one side of the following records if you happen to have any with numbers 5176,5068,5109,5220,5223,5260 and 5261.

ACTUELLE RECORD CATALOGUE. This has only six "blank-entries" which it seems were non-issues. Required most urgently are the matrix numbers of all Actuelles and the Pathe Edge-Start discs which you have in your collection.

Please submit all information to Frank Andrews,46.Aboyne Road, London N.W.10.

* * * * * * * * * *

CINCH & ZONOPHONE. Please send matrix numbers of Cinch and British Zonophone records to Ernie Bayly,19.Glendale Road,Bournemouth BH6 4JA. We have a few numbers from the 3000/4000 series of'British'Zonophones which were sold in Australia,etc. If you have any of these, please send full details of artists,titles,matrix numbers,etc.etc. to Ernie Bayly. While it might prove impracticable to compile a complete listing,any details could be included with the catalogue of 'domestic' Zonophones until such time as a complete list is possible Has any of our Australian readers catalogues of Australian-release Zonophones?

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RECORD REVIEW 'THE SAVOY BANDS'

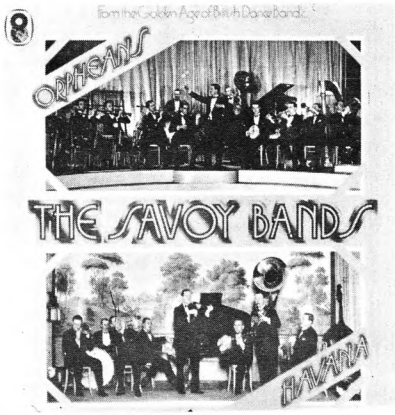
The Savoy Orpheans play:Eccentric;Oh Eva;Copenhagen;Hard Hearted Hannah;Oh!That Sweet in Suite 16;Blue Evening Blues;Dinah;It ain't gonna rain no mo';Charleston;Baby Face;Let's all go to Mary's House;Five feet two,eyes of blue;Vladivostock;When Erastus plays his old kazoo;Ain't that too bad?;Then I'll be happy.

The Savoy Havana Plays:Pasadena;I wish I could shimmy like my Sister Kate;Farewell Blues; Sahara;Hen Pecked Blues;My Sweetie went away;Everybody stomp;Show me the way to go home; Crazy words,crazy tune;I'm a little blackbird looking for a bluebird;Masculine women,feminine men;Take your pick;I never see Maggie alone;There ain't no maybe in my baby's eyes;I'm knee deep in daisies;Side by side. World Record Club (2 L.P.album)SH 165/166.

We have remarked previously in these pages that it is to be regretted that W.R.C. is abandoning its policy of re-issuing interesting material from the 78 r.p.m. discs in favour of "boxed sets" by popular individual stars of more recent vintage.This is especially so because the W.R.C. reissues were,in the main,so well transferred from the originals,which applies to the discs under review.whose individual items were recorded between April,1923 and

July,1927.Although these dates did not comprise the whole of the life of bands playing at the Savoy Hotel in London,they represent the period which most included the "hot" dance tunes - though one suspects that although no waltzes are included in this album,the bands could not have existed without a waltz!

Manyembryo-famous-names passed through the Savoy Bands.In 1921,Bert Ralton arrived in London from California,and,via Columbia records,was introduced to the Savoy Hotel where he formed a dance band which became quite a sensation to the dancing public. Although Ralton left Britain,the band continued under Reginald Batten.The personnels included Billy Mayerl,piano;Pete Mandell(who takes a fine banjo solo on 'Take your pick');Van Phillips;Ramon Newton (who sang some vocals as well as playing violin); Rudy Vallee;Ronnie Gubertini & Howard Jacobs.We hear some very pleasing arrangements of such tunes as 'Henpecked Blues' & 'Farewell Blues'.Billy Mayerl gives a good 'raggy' solo on 'Pasadena' and there is precise,good,saxophone section work on tunes like 'Crazy Words' and 'I'm a little blackbird'. I like the trumpet lead on 'I'm knee deep in daisies'



Instituting a two-band policy,The Savoy Orpheans was formed in 1923 by Debroy Somers.Like its "companion band",it was ahead of its time compared with the British dance band scene and its personnels included excellent players like the Starita brothers;Vernon Ferry on trumpet;George Chaffin,trombone;Billy Thorburn & Carroll Gibbons,piano(the latter becoming the leader of the reorganised Savoy Hotel Orpheans from 1931),Frank Guarante,trumpet,and Reggie Pursglove and Sidney Kyte who were later to lead th their own dance bands. On this record,Norman Long,a great humorist,compères the fantasy 'It ain't gonna rain no mo''.

As Brian Rust says in his excellent notes to this album,The Orpheans had a big sound,although not a very big band. I am still fond of hearing a brass-bass filling the bottom chords of the music,bouncing the whole thing along. They play some fine tunes and it is difficult to single them out.Eccentric,Copenhagen & Oh Eva romp along with some good trumpet lead and trombone solos.Many tunes have some fine saxophone/reed section playing that will bring a nostalgic feeling to many of you,and I'm sure you will enjoy 'Ain't that too bad'and 'Dinah'. Always a good tune,James P.Johnson's "Charleston" receives good treatment. Some of these arrangements remind me of the "Fletcher Henderson sound" of the period,perhaps 'Oh that Sweet in Suite 16' Possibly jazzfans will take me to task. One of my favourites of all the 32 tunes is 'Vladivostock'.

To conclude,this is a fine album of recordings by two fine dance bands of the 1920's which you will enjoy if this sort of thing is your interest.If it is,do not delay,for I am sure that it will not be around for very long.

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O U R I L L U S T R A T I O N S

Most are self-explanatory.We dug into our archives for a couple of 1924 Columbia leaflets of the Savoy Orpheans.The Victor Café of Philadelphia has been mentioned previously in these pages & we were delighted to receive a charming letter from Mr.De Stephano enclosing material describing this unique café.If you are in the neighbourhood,call in,have a meal and enjoy some good music on record.

The Columbia leaflet advertising cylinder & disc of General Booth dates from the early 1900's.

DeStephano's

CAFE

MUSIC LOVERS'
RONDEZVOUS
1303 Dickenson St
Philadelphia

John DeStephano

created a traditional atmosphere

In 1906 the late John Di Stefano native of Italy, made his way to the New World bringing with him little more than his cultural inheritance and his passion for classic music. It wasn't long before this young lad found the perfect way to earn his living and indulge his love at one and the same time.

In 1918 he went into business for himself and opened a gramaphone shop. Word quickly spread that at John's, you could sit around for hours listening to the newly perfected recordings of operatic arias, symphonies and Italian love songs over a spumoni or espresso. Many of his talented countrymen naturally gravitated around this beautifully appointed shop seeking companionship and advice. In befriending these future greats of the operatic world, Mr. Di Stefano began the first of his many trips across the river to RCA Victor in Camden, N.J., taking along first one and then another of these artists to introduce to the Directors of that company. It was thus the informal connection of RCA Victor with his gramaphone shop-turned-cafe became known as the MUSIC LOVERS' RONDEZVOUS.

His efforts in bringing together these elements is acknowledged by signed mementos of the Artists, Impresarios and others and can be seen lining the walls of this most unique Cafe.

In 1961 when Philadelphia's grand Academy of Music celebrated its 105th anniversary with a televised documentary, part of the Di Stefano family's vast collection of over 25,000 records were shown along with two young aspiring opera singers "performing" on the Victor Cafe's tiny "stage".

Inevitably, fine food was wedded to outstanding music and today, half a century since Mr. Di Stefano first started these traditions, his youngest son Henry sees to its continuance.

You will find Henry a most congenial host, knowledgeable in music, food and wine, eager to satisfy his patrons. At his fingertips are the records many of which are rare—out of print—or unpublished.

We believe you will find it a joy to experience an evening of good food, unforgettable music and enchanting atmosphere here at Philadelphia's own beloved VICTOR CAFE.

VICTOR CAFE, 1303 Dickenson Street, Philadelphia
14 Blocks South of Market Street
1 Block East of Broad
Open 5 P.M. till 1 A.M., Monday to Thursday
5 P.M. till 2 A.M., Friday and Saturday

HOward 8-3040 **FU 9-9440**

COUNCIL OF THE CITY OF PHILADELPHIA
ROOM 402, CITY HALL
OFFICE OF THE CHIEF CLERK
PHILADELPHIA

(Resolution No. 172)

RESOLUTION

Extending felicitations to the management and personnel of the Victor Cafe, in celebration of the Fiftieth Anniversary as a unique cultural center.

WHEREAS, The Victor Cafe, for the past half-century, has become a unique land-mark in Philadelphia as a center of operatic music and good food; and

WHEREAS, Great numbers of people have been inspired by musical art within the walls of this famous South Philadelphia institution, through its unmatched collection of some 25,000 classical music records and through the personal visits to Victor Cafe of some of the greatest opera stars of their times, including Gigli, Ruffo, Martinelli, DiLuca, Schipa, Nino Martini, Galli-Curci, Ponselle and Lily Pons; and

WHEREAS, Many young singers, including Mario Lanza, Frank Guarrera, Arthur Cosenza and Enrico DiGiuseppe were inspired and encouraged here in their love of operatic music; and

WHEREAS, Victor Cafe is now celebrating fifty years of unique service to the public as a classical music-restaurant; therefore

Resolved, By the Council of the City of Philadelphia, That we hereby extend a most felicitous salute to the management and personnel of the Victor Cafe, at 1303 Dickinson street, in celebration of the Fiftieth Anniversary of this unique classical music-restaurant in South Philadelphia.

Resolved, That an engrossed copy of this Resolution be forwarded to Henry DiStefano, owner of the Victor Cafe, as evidence of the sentiments of this legislative body.

CERTIFICATION: This is a true and correct copy of the original Resolution adopted by the Council of the City of Philadelphia on the twenty-third day of October, 1969.

Paul D'Ortona

President of City Council

Attest:

Charles H. Sawyer Jr.

Chief Clerk of the Council

25

SPONSORED BY

Councilman WILLIAM A. CIBOTTI (On behalf of the Majority Members)

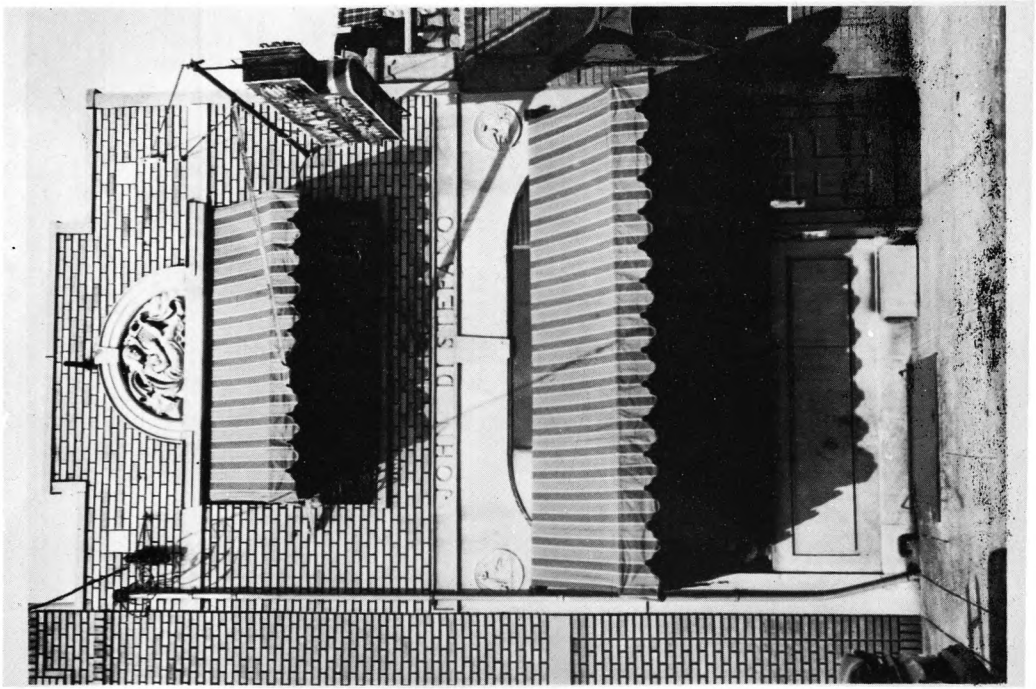
John DiStefano
created a traditional atmosphere

In 1906, the late John Di Stefano, native of A Corafundata, Italy, made his way to the New World. It wasn't long before this young lad, who was serving as a waiter in a Philadelphia restaurant, opened a gramaphone shop. After a few geographical changes, he established the famous Victor Cafe, bastion of Opera and Italian food that will delight the most knowledgable gourmet.

This charming cafe has entertained the most distinguished names in Opera. Visitors from the past include: Gigli, Ruffo, Scotti, Zenatello, Pinza, Schipa, Demuro, DeLuca, Martinelli, Chaliapin, Pons, Toscanini, Ponselle, Galli Curci and Kreisler. Visitors of the present era include: Tagliavini, Di Stefano, Gedda, Siepi, Nilsson, Milanov, Tucker, Merrill, Peerce, Ormandy, Bardelli, Bergonzi and many others. Artists who have spent many of their formative years here include: Enrico De Guisseppe, Frank Guarrera, Mario Lanza, Anna Marie Cisale, Robert Gregori and Romeo Cascarino.

This tradition that Mr. Di Stefano started is being carried on by his sons, Armond and Henry. You will find Armond a most congenial host, anxious to satisfy the patron, At his fingertips are some 20,000 records – many of which are rare, out of print or unpublished. We believe you will find it a rare joy to combine the fine music and outstanding food.

1890 - 1954


JOHN DI STEFANO

The Victor Cafe

General Booth

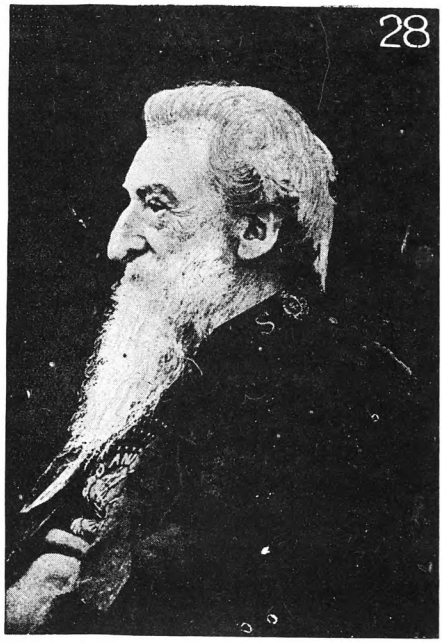
Commander-in-Chief,
Salvation Army,

Addresses the World through

Columbia Records.

Gold-Moulded No. 201632
1/6 each.

10-inch Disc No. 26093
4/- each.



THE venerable founder and chief of the Salvation Army has made a stirring address, which every talking machine user throughout the world, whatever may be the style and type of his instrument, can reproduce by his own fireside. In short, forceful sentences, delivered with splendid oratorical effect, he paints a graphic picture of the misery and wretchedness of the unemployed, the unfortunate and the vicious, and suggests, not namby-pamby remedies, but practical Christianity, to restore them to self-respect and usefulness.

Part of the proceeds of the sale of these records will be credited to the Salvation Army's fund for aiding the outcast and criminal, and for providing work for the unemployed.

The General's voice is vibrant with earnestness. The telling points in his argument are delivered with characteristic energy and conviction. Altogether the records are an interesting souvenir, conveying as they do to such a large degree the personality and magnetism of this leader of men.

Order from your Dealer, or our nearest branch:

COLUMBIA PHONOGRAPH COMPANY,

Genl.

Creators of the Talking Machine Industry.
Owners of the Fundamental Patents.
Largest Talking Machine Manufacturers in the World.

LONDON: 64 & 66, Oxford Street, W.